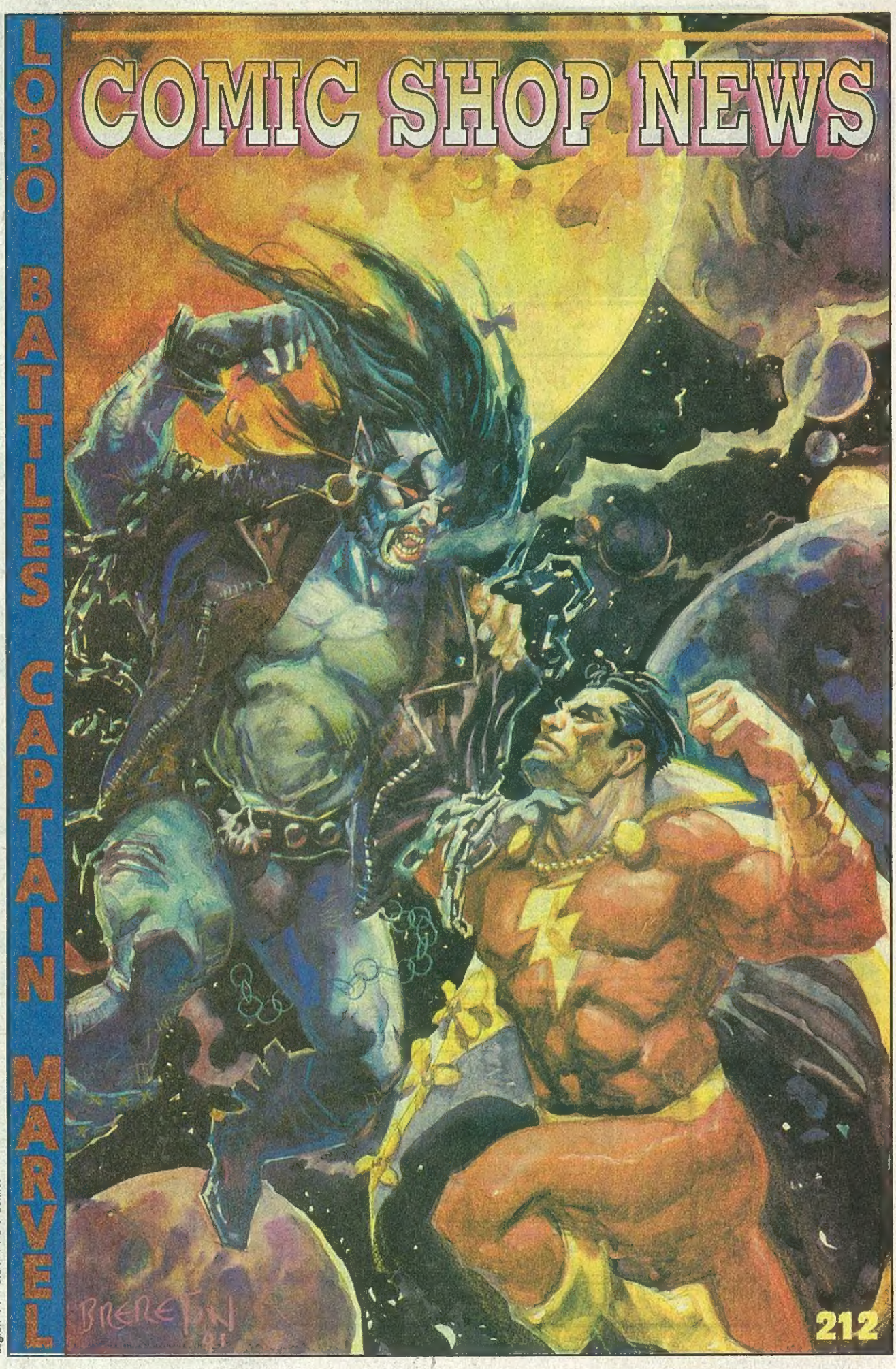

Legion '91 ™&©1991 DC Comics

The Battle Everyone Would Have Demanded...If They Had Thought of It...

Somehow, you just knew that Captain Marvel was the kind of guy who would get on Lobo's nerves, didn't you? After all, are there any two heroes in the DC universe whose personalities are more unequal than these two guys? So when they end up in the same bar in ***L.E.G.I.O.N. '91 #31***, you know a fight has to ensue, right?

Well, maybe not. After all, Captain Marvel isn't the kind of hero who gets into slugfests with fellow superbeings for no apparent reason. Even when the fellow superbeing has a classic Type A (for assault) personality.

L.E.G.I.O.N. '91 #31, a War of the Gods tie-in, is co-plotted by Alan Grant (who also writes the script) and Barry Kitson (who pencils the issue). The $1.50 comic is slated for August 1st release--but with a clash like this one featured on the cover, don't expect it to be on the stands for very long!

by CLIFF BIGGERS

Southern Exposure

Ever since ***CSN*** ran its first story about ***Captain Confederacy***, the new Epic series by Will Shetterly and Vince Stone, we've heard from people wanting to know if Marvel was going to reprint the original series as well. According to artist Vince Stone, "Marvel has no plans that Will Shetterly or I know of to reprint the original run," but he adds that "we would certainly be delighted if they did." (And if you're interested, you might drop Marvel a line and let them know.) According to Stone, "The book will consist of all new material; the new storyline begins shortly after the conclusion of ***Captain Confederacy #12***." ***Captain Confederacy #1*** is slated for September release from Marvel's Epic imprint.

Change In Direction For *Spider-Man*

Spider-Man, the book that set sales records last summer, is going through a major change at the end of this summer: Todd McFarlane, the writer-artist of the book, is departing as the title's sole creator. After McFarlane's two-parter in ***Spider-Man*** #s 13 and 14, Erik Larsen will write and illustrate a Spider-Man & Beast story that will appear in ***Spider-Man #15***. "Todd will be back with ***Spider-Man #16***, which is currently slated as his last regular issue," Spider-Man editor Danny Fingeroth said. ***Spider-Man #16*** is the "sideways issue," crossing over with ***X-Force #4***; the contents of that issue will not change.

"Basically, Todd is quitting to have a baby," Fingeroth said. "Todd and his wife are expecting a child in August, and Todd wants to take a break from the monthly grind at that time to spend some time with his family. Todd isn't leaving Spider-Man forever, though; he is still working with Marvel and he and are planning more Spider-Man projects in the future."

McFarlane's departure from Spider-Man will be a difficult opening to fill; McFarlane is largely responsible for the title's phenomenal sales in its first year (it has regularly been one of Marvel's best sellers, and in most months it was the best-selling comic book published). "We're not 100% sure what the eventual situation with Spider-Man will be," Fingeroth said. "***Spider-Man #17*** will likely be an Ann Nocenti-Rick Leonardi issue. After that, Erik Larsen is working on a five-issue story arc that brings back the Sinister Six. Doctor Octopus manipulated the Sinister Six the last time they appeared in **Amazing Spider-Man,** and now they want their revenge against him." Fingeroth confirmed that Marvel is considering using a "Legends of the Dark Knight"-type approach featuring a variety of story arcs by numerous top creators. "Todd just made his decision a couple of days ago," Fingeroth added, "so we haven't had a lot of time to make any plans yet."

by CLIFF BIGGERS

Leadslinger's Ready to Draw Some Attention

Now that First Comics has all but left the comic book market, there's a new publisher looking to fill that void–and one of the books they're introducing is actually a continuation of a First series from a few years back. Leadslinger, headed by publisher Seth Leary, is ready to enter the market with four new titles this August, and the company has more books in the works.

First is ***The Black Flame***, a series originally published by First Comics. After Leadslinger reprints the First issues, they'll move on to original stories. ***The Black Flame*** is written by Peter Gillis and illustrated by Tom Sutton. "The Black Flame walks the ines of weirdness into our wildest nightmares," Leary said, describing him as "the bogey man gone bad."

Next is ***The Black Bat***, a dark adventure starring a world-famous singer who's also the possessor of the secrets of the hidden history of Western civilization. Of course, with the good comes the bad: he also bears the mark of the bat, a scar that appears across his face every night. ***The Black Bat*** is a five-issue monthly limited series written by Joe Judt and illustrated by Stan Timmons.

The Terror introduces a gritty, hard-hitting street hero who wears a skull and crossbones on his chest and cracks a few skulls with his hands. Leary describes it as "A return to the baroque action heroes of yesteryear, with a modern touch. Each issue will gradually meld the art with characters' distorted perceptions, creating a mind-shattering kinetic roller-coaster ride of good reading!" ***The Terror*** is written by Joe Judt and illustrated by Tom Artis (who's also the artist for Impact's upcoming ***The Web***) and Jim Brozman.

Finally, there's ***Twisters,*** an 8-issue "revisionist-superhero" limited series that looks at the downside of being a superhero: the drug addictions, the egocentrism, and the problem-ridden relationships of the heroes themselves. ***Twisters*** is written by Joe Judt and illustrated by Stan Timmons and Jim Brozman (Aubrey Bradford takes over for Brozman with ***Twisters #8***).

In September, Leadslinger adds another comic, ***The Art of Tim Conrad.*** This 32-page comic offers a look at the sketchbooks of acclaimed artist Conrad, reproducing both his color and black and white artwork. "With the recent re-release of ***Almuric*** and his graphic novel ***Toadswart D'Amplestone,*** the interest in Tim's work is at an all-time high," Leary said. "This sketchbook will not only present unseen works, but it will show how his work develops and the stages the artist goes through as he creates his work."

Each Leadslinger comic is priced at $2.50; ***The Art of Tim Conrad*** is a 32-page book, featuring both color and black-and-white interiors; the other titles after 24 pages of black-and-white interiors.

by ALEX KIRKLAND

Dark Horse Sets *Deadline U.S.A.*

One of England's most entertaining cutting-edge comics magazines is ***Deadline,*** a monthly anthology book that is already known to many American fans. It was Deadline that first introduced Tank Girl to a waiting world, for instance. Beginning in September, the publishers of ***Deadline*** and Dark Horse Comics will join forces to offer American readers a new bi-monthly publication: ***Deadline U.S.A.***

Deadline U.S.A. isn't just a comic book reprinting the highlights from British issues of Deadline. While there will be some reprint material in each issue, there will also be all-new material created by American avant-garde comics creators. Secondly, each issue will be far more than just a comic; Dark Horse is packing 96 pages worth of material in each no-ads issue.

Deadline U.S.A. #1, scheduled for late September release, will feature: Tank Girl by Jamie Hewlett and Alan Martin; Johnny Nemo by Peter Milligan and Brett Ewins; Doe by Ho Anderson; Wired World by Philip Bond; 13 O'Clock by Richard Sala; A-Men by Shaky Kane; Silence by Alec Stevens; and additional strips by D'Israeli, Julie Hollings, Brian Iverson, Rob Moran, Nick Abadzis, Rachel Ball, and more.

The first issue of ***Deadline USA*** will also include a spotlight article on "the planet's wildest band, barbarian splatter-metal monsters GWAR, including GWAR comics," according to Dark Horse's Bob Schreck.

Deadline U.S.A. #1, a 96-page black-and-white book with full-color covers, is priced at $9.95.

by LANNY LATHEM

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COMIC SHOP NEWS™
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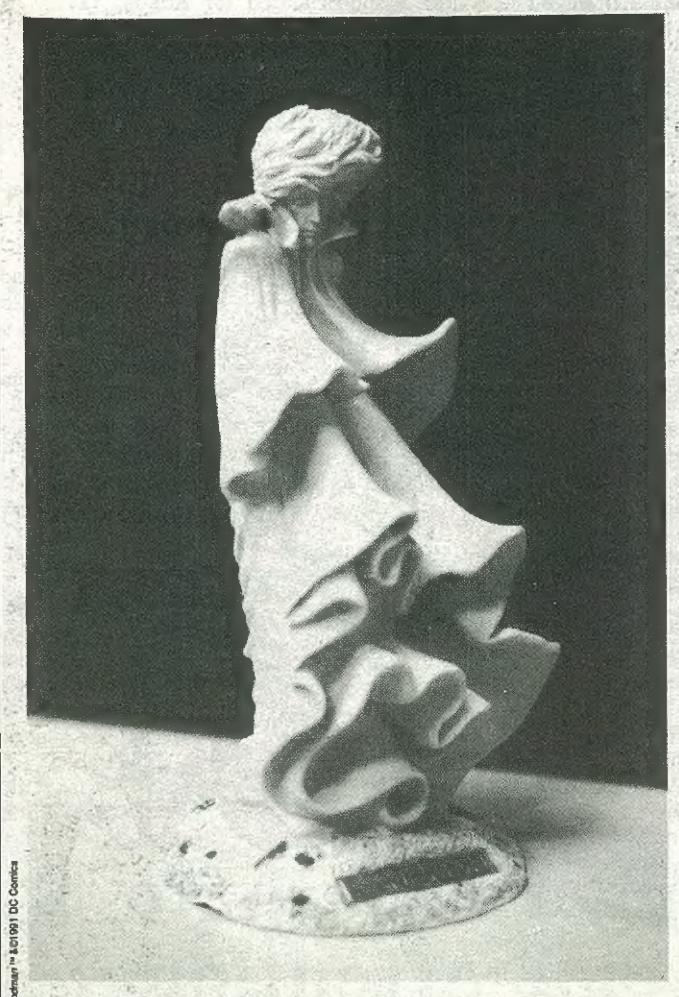
Lester Girls Turns Fifty

Lester Girls, the intrepid hero of **The Trouble With Girls**, is celebrating his fiftieth Eternity publication at the end of this year; counting one-shots, limited series, and the ongoing **Trouble With Girls** run, Lester will have appeared in a half-a-hundred publications. To commemorate the occasion, Eternity will publish a **Trouble With Girls Christmas Special** in December; this one-shot will tie up loose ends in terms of story continuity and will pave the way for the new Epic **Trouble With Girls** title that will debut in January 1992. Walt Simonson has taken time from his busy schedule to illustrate the cover for the **Christmas Special**--and thanks to the kind folks at Eternity, we can offer you a sneak peek at it right now!

art ™ &©1991 Walt Simonson

A Statue-esque Beauty

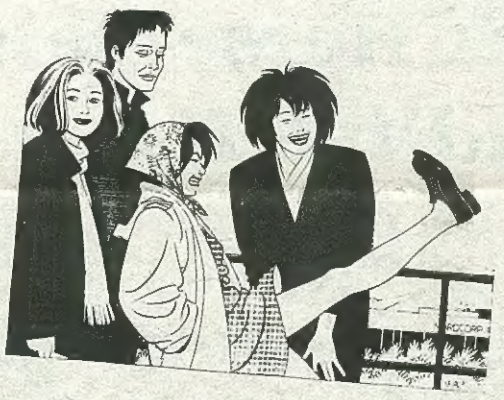


Sandman ™ &©1991 DC Comics

Last week, **CSN** told you about DC's upcoming **Sandman Statue;** this week, we offer you an exclusive sneak peek at the prototype statue that will be made available in very limited quantities in early October. Randy Bowan, a talented sculptor who has designed the Concrete statue from Dark Horse, is the artist for DC's statue as well; the **Sandman Statue** is sculpted in cold-cast porcelain and stands a full 10" tall. "Everyone else is releasing their statues unpainted," DC's Barbara Ejnes told CSN, "but our Sandman statue is individually hand-painted, fully assembled, and ready to display." The **Sandman Statue** is priced at $89.95; since DC is making only enough of these individually numbered statues to fill orders, be sure to reserve one of the figurines immediately--and let 'em know that you heard about it in **CSN,** okay?...

The Hot One Hundred

George Perez, who has plenty of experience drawing hero-packed covers (after all, he's illustrated character-packed covers for **Infinity Gauntlet, Crisis on Infinite Earths,** and **Mighty Mouse**, among others), is setting a personal record for the number of characters featured on a single cover. His cover for DC's **War of the Gods #4** (newsstand edition only--the gold border on the direct-sales editions will obscure some of the characters) will feature a full hundred characters.



Fantagraphics Sets the Date (In Type, That Is)

Fantagraphics has called on some of its most popular talents to create original illustrations for the **Fantagraphics Calendar 1992**--and Gilbert and Jaime Hernandez, Stan Sakai, Rick Geary, Peter Bagge, and Dan Clowes are among the creators who came through with new artwork for the 9" x 12" calendar. There are twelve new illustrations featured in the 1992 calendar--and Fantagraphics promises that this is one publication that'll definitely be out on time! **The Fantagraphics Calendar 1992,** a July release, is priced at $9.95.

This Argon's Not So Noble...

Argon was a simple man who lived a very simple hunter's life. Argon's gift was the ability to "read," to reach into the mind of his prey and control it. Argon was respected by the members of his small tribe, and his life was good. Then the metal bird came, and the man who was inside it gave Argon control of this flying ship... Argon's adventures are the basis for the upcoming Fleetway-Quality graphic novel **Argon the Savage Book One,** a 64-page black-and-white book with full-color covers. **Argon** is written and illustrated by Fernando Fernandez; look for the $7.95 graphic novel in July.

Nova's a Guest Star

CSN has already told you that Mark Bagley, fan-favorite artist of the hit **New Warriors** series, is also taking on the art honors for **Amazing Spider-Man** beginning with issue #351. Now we can tell you that this issue will have a **New Warriors** link as Nova guest-stars with Spidey in a two-parter that pits the two of them against the Tri-Sentinel, the villain from Acts of Vengeance. David Michelinie is the writer for the series; Bagley's pencils will be inked by Randy Emberlin. **Amazing Spider-Man #351** is slated for July 11th release.

COMIC SHOP NEWS

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LIVE. LOVE. DIE.

DONT MISS THE BLASPHEMOUS CONCLUSION TO

BRATPACK

by RICK VEITCH

KING HELL

A FIVE ISSUE LIMITED SERIES
FOR MATURE READERS

Brat Pack and KING HELL are © and ™ Rick Veitch TUNDRA

A Hopeful Sign...

For several years now, fans have heard rumors of various DC-Marvel crossover books in the works, including (at one time or another) Justice League-Avengers and Batman-Spider-Man. Well, we don't have any news about new crossovers--although we'd be as eager to see 'em as anybody!--but we can tell you that there's been a small step in the right direction. Marvel and DC have agreed to release a trade paperback reprinting their four earlier crossover stories: two Spider-Man-Superman, a Batman-Hulk, and an X-Men-New Teen Titans. This'll be the first time that the first three of these stories have ever appeared in comics-size, since they were originally published in the hard-to-store Treasury Edition size. Look for this trade paperback to appear later this fall or early in the winter.

Be True to Your Ninja High School...

Antarctic Press gives Ninja High School fans a chance to wear their school colors in August; that's when they're releasing a limited edition **Ninja High School t-shirt** featuring a four-color silkscreen design with Itchy Koo and Asrial illustrated by Ben Dunn. Antarctic is making this shirt to order, so there won't be any extras; if you can't live without it, then you'd best let the folks at your local comic shop know as soon as possible--and tell 'em that **CSN** sent you...

Ninja High School™ &©1991 Ben Dunn

A Hot New Superheroine

Reggie Byers, best known as the creator of **Shuriken,** has been out of the comics business for the past couple of years, having left the field to open his own airbrush studio. Now he's found the time to come back to comics, though, and he's returning with a superhero parody, **Hot N Tot**, that offers a zany spin on the Batman concept. Hot is a costumed crimefighter who answers directly to the Commissioner; Tot is her fifteen-year-old female sidekick. The duo is well aware of their similarities to other darknight crimefighters--but they aren't intimidated by that. Their villain in the first issue is the Anime Angel, "a twenty-year-old chick who looks like she came straight out of a Japanese cartoon," as Hot so aptly phrases it. "You know, with those big big glassy eyes, skinny body, and stupid facial expressions." **Hot N Tot #1**, a $2.50 comic, should be on the stands within the next few weeks.

Hot N Tot ™ &©1991 Reggie Byers

Who Has the Power?

Who are the hundred most powerful people in comics? That's a difficult question to answer--but **Comics Interview** takes a stab at in in **Comics Interview #100.** According to publisher Dave Kraft, "In this landmark issue, **Comics Interview** offers a roll call of the people who pull the strings." So who are the hundred powerful people **CI** pegged? You'll have to pick up the issue to find out! **Comics Interview #100** also contains an index to the first 100 issues, a portfolio of art previously published only in the pages of **CI,** and a hundred-question trivia quiz with a $100 cash prize. **Comics Interview #100**, priced at $4.95, is slated for August release.

Editorial

This issue marks the fourth anniversary of **Comic Shop News.** Several changes are at hand and we thought we'd take a second to catch you up. Some, like the new look we introduced with #200, you've no doubt noticed. Another change is that **CSN** continues to add new readers and that makes it possible for us to do larger issues like #208 and #209. Over 1,600 shops give over 115,000 copies of **CSN** to their customers each week, making **CSN** by far the #1 publication about comics. Over 13 million copies of **CSN** have been sold to date. This also allows us to run the comic strips at a larger size which is certainly easier on the eyes.

Speaking of the comics, we've some bad news and good news. The bad news is that Creators Syndicate is canceling the Batman newspaper strip at the end of the current storyline which wraps up at the end of July. The strip has been very popular with **CSN** readers since we started carrying it back in #137, and we're sorry to see it come to an end. This obviously leaves quite a void to fill and we're planning on replacing Batman with an adventure strip that runs daily and Sundays. So, if you're quick, you can get your 2¢ worth in by suggesting what strip you would like to see in **CSN.** Send your suggestions to our editorial address which you'll find on page 2. We'll be announcing the new strip in the next week or two.

Much of the great color covers, previews and other features we bring you each week would not be possible without the help of a lot of good folks at the various publishers: Phil Nutman at Tundra, Gary Reed at Caliber, Dave Olbrich at Malibu, Bob Schreck at Dark Horse, and in particular Christine Maturo, Patricia Jeres and Bob Wayne at DC and Steve Saffel, Dana Moorshead and Tammy Brown at Marvel. But mostly we'd like to thank our readers and especially the retailers for their continued support. We're working hard every week to continue to earn that support.

Ward Batty & Cliff Biggers

JULY 1991

GERARD JONES
JEFF JOHNSON
TERRY AUSTIN

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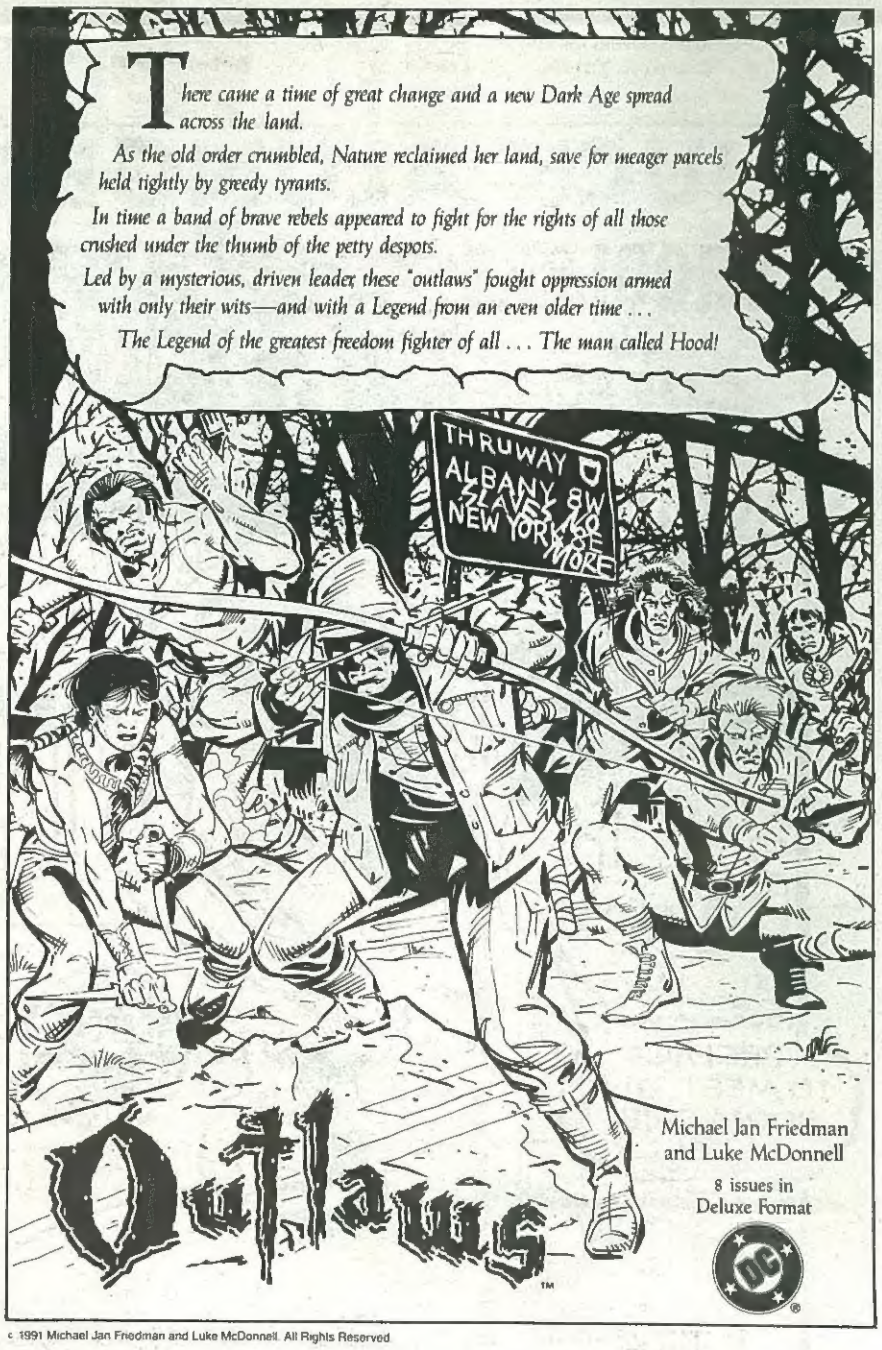
There came a time of great change and a new Dark Age spread across the land.
As the old order crumbled, Nature reclaimed her land, save for meager parcels held tightly by greedy tyrants.
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FABIAN NICIEZA

...Mr. Fabe, Senior Fabo, The Fabe-Meister. Writing some comics. Editing some more...

It's been quite a while since CSN first mentioned ***The Adventures of Captain America,*** *the bookshelf-format limited series from Fabian Nicieza and Kevin Maguire--but good things obviously take time. Beginning in early August, fans will have a chance to see the long-awaited story that has been described conceptually as "Captain America Year One" --and from what we've seen, it'll certainly be worth the wait! (CSN will review the first issue next week.) Fabian Nicieza, who is now a very busy man--after all, he's writing* ***New Warriors,*** *plotting* ***X-Force,*** *and editing a number of books, including the new* ***Wonder Man*** *title--took a few minutes to talk to CSN about the genesis of* ***Adventures of Captain America*** *and just what fans can expect from it.*

The basic premise of ***Adventures of Captain America*** when Kevin Maguire and I started discussing this down in his basement apartment lo those many years ago was "Let's do ***Captain America the Movie.***" That was our initial excitement: let's create a screenplay for this character. In doing so, we would describe who he was, where he came from, how he came to be, and what his role in life was going to be. We wanted to set it in World War II, to give it a real movie serial, Indiana Jones feel, and by the end of the "movie," as it were, we would leave the character open and available for sequels. We approached it completely as if we were constructing a screenplay about this guy, based on what we wanted to say about him.

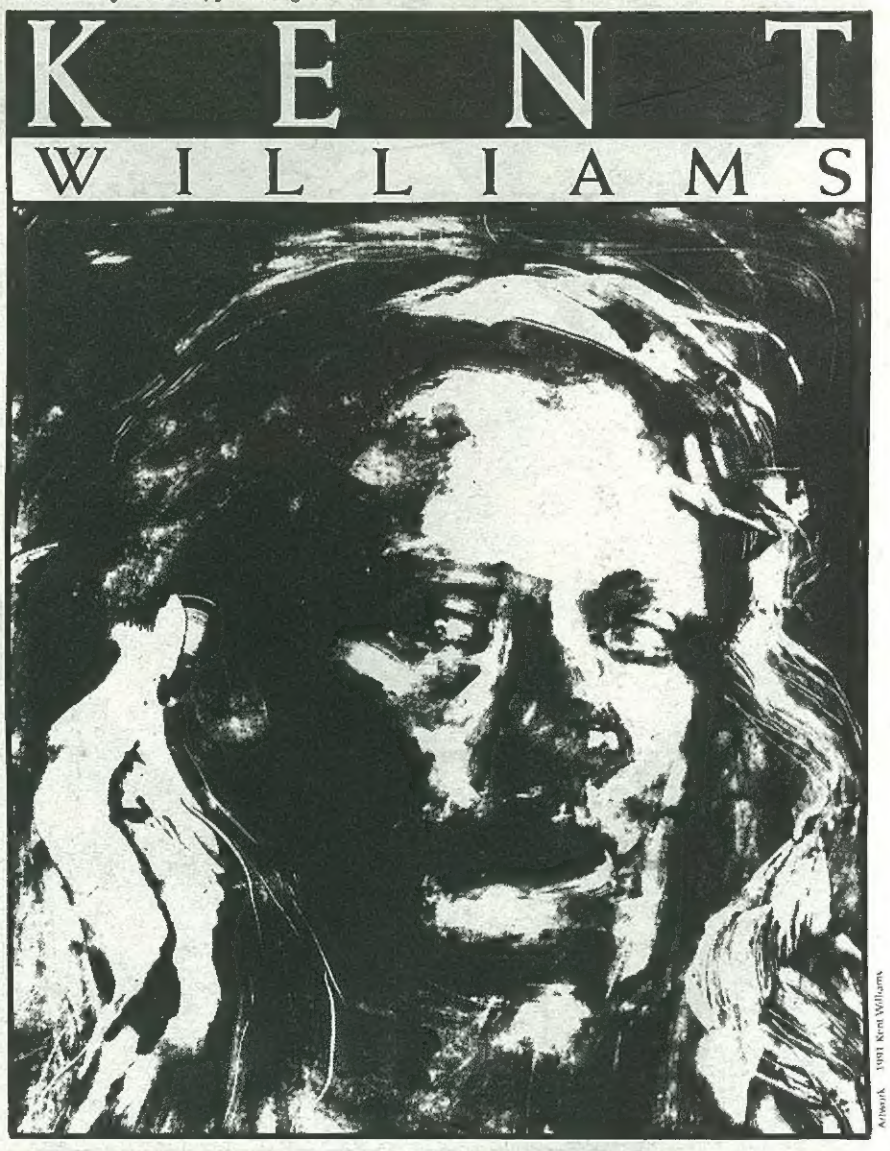
What ended up happening, then, is that we had something that fit really well into Marvel continuity, which was not our original intention. We were hedging about that initially, because we were thinking that we wouldn't do it as part of continuity. By fleshing out everything that happened between panels in his origin stories and the many retellings--and I've stated before that we used the Roger Stern-John Byrne version as our working bible, because that was the most recent one--we had our story. Every time his origin gets retold, it gets fleshed out a little more; rarely does it contradict anything that was developed previously, but what you do is fill out what happened between panels. That's what we did; we filled out a lot of what happened between panels. All along, a caption between panels would say "weeks later" or "months later"; we said, "Why don't we show what happened during those weeks and months?" Then we had to get the big adventure story incorporated into that also, because we were working with a four-issue forty-eight page format.

We had an adventure story which incorporated him learning the lesson of why he has to be Captain America, and what it means to him, the country, and the world; we incorporated why the Red Skull has such a deep, long-standing hatred of the man; we incorporated why he's never really been that successful in love as a result of his understanding of his responsibilities; how he went from the triangular shield to the circular shield; why the government--and Captain America--would allow a fourteen-year-old kid to hang out with him, as it were--we created a reason for being for Bucky! We hope this plays off really well in the story; he's a very different character than he's been shown to be in the past--although this is the very beginning of Bucky, so other versions you've seen might be ones where he's been tamed or toned down a bit by having hung around with Captain America so often. Right now, he's a bit rougher, a bit more of a con man; he's someone who's had to do a lot of shady things in order to survive because he's orphaned. We did a lot with him; we enjoyed Bucky immensely in the storyline.

We had huge pieces of paper all over Kevin's basement, and we wrote down all our notes on our characters, we wrote down an outline of the story progression, we saw how all the characters ended up fitting into holes that explained things about Steve Rogers--how he was trained, who trained him, the father figure he never had, and so on. There were holes in the wall that we were spackling over, so to speak; by the end, we had a finished wall, with everything there.

The editors seemed to agree; initially, Mark Gruenwald and Greg Wright were the editors, and they thought that everything we had was very solid. Mike Rockwitz and Barry Dutter are editing it now, and they're just as happy with it; things are going very smoothly. The only delay has been Kevin's art; he's a very slow artist--but when you see it, you'll know that it was worth the wait. We're hoping that every issue will come out monthly starting in early August. We know the first two issues are going to come out on time; I'm not as sure about three and four right now, but Kevin's hard at work on the art for those issues, and we're keeping our fingers crossed.

The story begins with Steve Rogers--in fact, doesn't the entire first issue focus on him instead of his Captain America persona?



That's right; Captain America doesn't appear in costume at all in the first issue, except on the cover. By the very end of the limited series--and I mean literally *by the end of the series*--he'll be in the costume we're familiar with, and Bucky will be in costume, too. Bucky doesn't actually appear in costume until then; he's in civilian guise until that time because, as he states quite honestly, "You'll never get me into one of those monkey suits." By the end of the story, he's in one of those monkey suits.

Any future Captain America limited series in the works?

We don't have any plans to do a "Captain America Year Two." It's like milking a dead cow; I don't mean that negatively, but I think that we have said what needs to be said about this character for his fiftieth anniversary so that we can bring him to his hundredth anniversary. Somewhere down the line, someone else--or Kevin and me, who knows?--may have more they want to say about the character in that time period. And quite honestly, someone else down the road may do something which updates and fills in the panels in our issues; that's up to them to do. You never say anything is set in stone in continuity-oriented comics, because someone else could always do something slightly differently--or even improved and better--but right now, Kevin and I would like to look at other projects. Kevin's looking at different things, and I'm looking at different things, and we may not be working together on our very next project--but we will work together again, believe me.

How did you and Kevin choose Captain America for your first joint project?

It's kind of a convoluted thing--but I'll tell you guys, because *CSN* has been so good to me, I'll give you the *true* story!... Here it is, folks, for the first time ever--the story of the creation of this series!...

Tom DeFalco told me years ago that he wanted to get Kevin to do something for us, because he really liked Kevin's art, which is understandable, because Kevin is a really good artist. I said, "Let me think about it," and I saw Tom a few days later and said, "This is what we have to do." I told Tom we'd have to offer him this sort of a project, on this sort of a schedule; this is the sort of project I thought he'd be interested in, one that had no monthly deadline pressures. I gave Tom a list of the five characters I thought Kevin would be most interested in. The reason Tom asked me, by the way, is that Kevin and I were roommates together, along with Mark McKenna, an inker for DC and Marvel; that's why I knew what Kevin might like or not like.

I gave Tom a list of five characters, and the last one was Captain America; I threw that one in because I liked Cap, but I didn't really know if Kevin liked Cap that much. Of course, Tom said, "That's the one! Let's do Captain America! We'll go with him!" I talked to Kevin the next day and I said, "This is how it goes. They want you, they want us to do something with Cap."

At the time, I wasn't writing that much--I was just breaking in, as it were--but it was pretty much expected that if we were going to get Kevin to work for us, I was going to write it, because we were good friends. So I kind of slid my way in there sleazily; now that the book is coming out, I have so much material out there that I've established myself to a degree, but back then, I was very new as a writer, coming off *Psi-Force*, so it was a real break for me.

Kevin wasn't too sure; I had a story idea in mind set in the present day, but he wasn't too

Captain America ™ &©1991 Marvel Comics

convinced. The next day, Kevin calls me up, after having been kind of wishy-washy about it, and he said, "Okay, how about if we do it in World War II? I think it would be really cool to draw all these Nazi soldiers, movie serial adventure type stuff," and I said, "Okay, you got it. That's what we'll do!" Then he and I spent months going over it, working out the story before his commitments at DC were over. Then he started pencilling, and he's been pencilling along really slowly ever since.

You guys never really planned this to be a fiftieth anniversary celebration, did you?

No, not at all. In fact, we started doing this before there was ever a ***Captain America*** movie in the works! When we found out there was a ***Captain America*** movie, we were really peeved; we always thought they should read ours and turn that into the movie. That's how arrogant we were about this; we said, "This is the movie; let them read this if they want a screenplay." Then we read their screenplay, and we looked at each other, smiled, and said, "This is the movie; let them read this if they want a screenplay."

Not many people have seen the movie, but I have had many people ask me at conventions if Kevin and I are working on the movie adaptation. I answer them, "Yes and no--we *are* doing a Captain America movie adaptation, but it *isn't* the one you may one day see on video."

We did predate the anniversary in terms of realization that Cap's fiftieth anniversary was approaching. There was a real uncertainty as to what the anniversary was going to be: 1990 or 1991. They compromised and made is summer to summer: summer 1990 to summer 1991. They weren't really sure what the release date of the comic book was; the cover date was November, I think but back then release dates and cover dates worked differently. So we decided to have a year-long anniversary; instead of being what kicks off the anniversary, we're what wraps it up. It kicks off with the Marvel Masterworks volume and ends with us--I think there's a symmetry to that...

Is Kevin's approach on the book different than his approach to, say, Justice League?

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MICHAELANGELO!
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SHOOM
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POOR TREE...
SH-
BOOM
7-9
UT-OH.
HEADS UP, DUDES!
SH-
BOOM
7-10
ERRR?
WUMP
RRROARR
!!
EXCELLENT--T-REX IS CHASING AFTER THE LASER DUDES!
RROARR!
I LIKE IT!
OOOPS.
I DON'T LIKE IT!
THERE'S ONE GOOD THING ABOUT THIS...
WHAT?!
THIS IS THE SAME WAY MIKE'S DINO WAS HEADED!
7-11
THIS IS THE WAY MIKE'S DINO WAS HEADED...?
YES... NOW ALL WE HAVE TO DO IS STAY ON THEIR TRAIL...
7-12
...AND HOPE WE CAN CATCH UP BEFORE ANY-THING BAD HAPPENS TO MIKE...!
??
SKREEK.
ZZ
CLARRAIN-LAWSON BERGER-KELLEHER
GREEN TIP™
EVERY DAY IS EARTH DAY
DON'T PLAY WITH FIRE! FIRE CAN BE VERY DANGEROUS IF USED UNSAFELY, UNWISELY, OR IN AN UNSUPERVISED SETTING. PLAYING WITH MATCHES AND CIGARETTE LIGHTERS CAN BE EXTREMELY DANGEROUS-- NOT ONLY COULD YOU START A HOUSE OR FOREST FIRE-- BUT YOU COULD HURT OR KILL YOURSELF AS WELL. PLAY IT SAFE-- DON'T PLAY WITH FIRE.
7-13
CREATORS SYNDICATE © 1991 MIRAGE STUDIOS

Kevin does a lot of action-oriented material in this book, even though it's not done in the Kirby style. Kevin isn't really a Kirby stylist; it's Kevin's art, but you'll see a lot more movement and dynamics to it. There are a lot more open panels and larger panels than you're used to seeing him draw. He was working off Keith Giffen layouts in ***Justice League***, which was a team book--and a talky team book--and they kept playing up his ability to draw faces. We open up a lot as this series moves along, though, and there are some great pieces of action artwork, some really exciting, dynamic visuals. Anyone who had any doubts about Kevin's ability to tell a story, since he was working from Giffen layouts back in his ***Justice League*** days, will see that Kevin can visually tell a story with the best of them. He has a great camera eye for movement and action storytelling.

The inks for the first issue are by Joe Rubinstein, who had to back out due to other commitments; Terry Austin will be inking issues two through four. No matter who inks it, it looks phenomenal. I've seen Terry's inks on issue two--and he's doing issue three right now--and from the art end, it looks great. It's being lettered by Richard Starkings, who's British--yes, we have a multinational contingent working on ***Adventures of Captain America***--and he's doing a great job. Hi sound effects really help make it; we wanted a 1940's movie-serial type feel to it, so we included lots of big boffo-type sound effects, and Richard's outdone himself on it.

Last, because it's the last thing we see in the creative process in house--but certainly not least--is the coloring. ***Adventures of Captain America*** is being fully painted in blueline coloring by Paul Mounts; it's far and away the best thing that Paul has ever done. When I saw the colors in-house, after three or four years of our working on this, I was stunned by how beautiful the colors were; it's like we really had a book at last! Everybody who has seen the finished work thinks it's a really solid piece. Paul used a very subtle palette; Paul often leans towards bright colors, but in this case he used a really subtle palette, and it really helps the work. Toning down the colors works with the mood of the story; the first issue has a bit of somberness to it, because of Steve Rogers being so unsure of himself, so uncertain, and the colors complement that. It's an art job that totally merits and warrants the bookshelf format; it'll be well worth the wait. We're very proud of what we did on this; I look at it now and I'm certainly proud of what I did, even though it's been a while since I worked on it. The people in-house who have read through it are very happy with it; it's up to the reading public now to say what they think. We've been working on this so long that we're a little too close to it--but I do think it's a really solid piece of work and a fine tribute to Captain America as well.

BATMAN™

by Loebs, Infantino & Nyberg

WHY DID YOU KISS HER, BATMAN? WHY?
BECAUSE YOU DIDN'T.
OF COURSE NOT!
I'VE BEEN TRYING TO SEND HER AWAY!
LOEBS, CINFA & NYBERG
SHE WAS READY TO LEAVE! WHY DIDN'T YOU LET HER?
BECAUSE SHE DOESN'T DESERVE THAT... AND NEITHER DO YOU.
HOW LONG HAS IT BEEN?
LONG ENOUGH. I WONDER IF THE MAD HATTER MEANS TO KILL US?
7/09/91
MAYBE WE SHOULDN'T HAVE STOLEN HIS COMPANY, DRUGGED HIM AND THROWN HIM IN A MADHOUSE.
WE SHOULDN'T HAVE GOTTEN CAUGHT.
THAT'S WHAT I MEANT.
IT'S SAD. WE'RE SUCCESSFUL CEO'S AND YET THE HATTER IS ABLE TO TAKE HIS REVENGE AS IF WE WERE ORDINARY PEOPLE.
YES. WHAT'S AMERICA COMING TO?
LOEBS, CINFA & NYBERG
BATMAN IS DISGUISED AS TWO-FACE...
WHERE ARE YOU GOING?
TO FREE THE HATTER'S PRISONERS BEFORE HE KILLS THEM!
7/10/91
BUT THEY ARE GUILTY! LET THE MAD HATTER MAKE THEM PAY!
ONCE THAT CURRENT OF 'JUSTICE' TAKES HOLD, WE MAY ALL BE CAUGHT IN THE UNDERTOW.
LOEBS, CINFA & NYBERG
IDIOT!
IN DISGUISE, THE BATMAN FINDS THE PRISONERS...
WHO ...?
A FRIEND.
LOEBS, CINFA & NYBERG
7/11/91
HE'S VERY BRAVE.
HE'S TRYING TO HELP US.
7/12/91
OF COURSE, IF WE WERE TO BETRAY HIM TO THE HATTER...
WE MIGHT SWING A LEVERAGED BUY-OUT OF TETCH'S VENGEANCE!
HELP! HELP!
SOMEONE IS TRYING TO RESCUE US!
BATMAN DISGUISED AS TWO-FACE...
GET HIM! HE TRIED TO RESCUE US!
LOEBS, CINFA & NYBERG
7/12/91
WAK
THUD
THEY GOT HIM!
BE SURE TO TELL TETCH WHO CALLED YOU!
7/13/91
THAT SIREN. BATMAN MUST'VE BEEN CAUGHT.
LOEBS, CINFA & NYBERG
WHAT DO I CARE? HE'S MY ENEMY!
WHAT CAN I DO TO HELP HIM?
IT'S THE OLD CONFLICT... GOOD OR EVIL? I'LL LET THE COIN DECIDE!
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BATMAN
BY LOEBS, CINFA & NYBERG
BOB KANE
ALICE!
HELLO, HARVEY
GOODBYE, HARVEY
TODAY.
BATMAN HAS DISGUISED HIMSELF AS TWO-FACE, IN THE DEPTHS OF ARKHAM ASYLUM...
VISITOR TO SEE YOU, DENT!
A PART OF ME HAS ALWAYS... CARED FOR ALICE. I SHOULD BE HAPPY... BUT SHE STILL REALLY LOVES DENT!
LOEBS/ CINFA/ NYBERG

MONTHS EARLIER.
HARVEY AND ALICE DENT, THE PERFECT COUPLE...
...SHATTERED BY THE ADVENT OF TWO-FACE!
DO YOU REMEMBER OUR LAST VISIT, HARVEY?
I...
I WOULD'VE WAITED FOREVER, HARVEY. BUT I CAN'T STAND YOUR COLDNESS...
I'LL AGREE TO THE DIVORCE.
ALICE, WAIT!

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